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Lectures and Conferences, 1918-1919

Ancient History as Interpreted by Ancient Art (University Extension Course). Mondays, Wednesdays, and Fridays at 4. Forty-five lectures, beginning October 4. Fee, \$2.50. Dr. Arthur Fairbanks, Director of the Museum.

The course will consist of lectures, reading, and study of objects in the Museum. It will count as a half course for the A. A. degree.

The purpose of the course is to show how the art of a people interprets its history and illustrates its significance for later ages. While literature, architecture, painting, and the minor arts will be included, special stress will be laid on ancient sculpture in the Museum. The course is intended especially for teachers of Ancient History and of Latin.

Observation of Pictures. Saturdays at 10.30. Ten lectures, beginning October 12. Fee, \$5. Miss Alicia M. Keyes.

The aim of the course is to increase the power of insight by studying a few of the pictures in the Museum, special attention being directed to the laws underlying artistic quality everywhere. This course is planned primarily for teachers, but others are admitted. As the number is limited to twenty, early application should be made.

MUSEUM SCHOOL COURSES

In connection with the work of the School of the Museum the following courses of lectures will be given in the Museum. While they are intended for regular students in the School, they will not be too technical to benefit others who are interested in the subjects presented. (*Lists of the topics to be discussed will be mailed on request.*)

Artistic Anatomy. Tuesdays and Fridays at 2. Twenty-four lectures, beginning October 4. Fee, \$15. Mr. Philip L. Hale.

The History of Design. Wednesdays at 9. Thirty lectures, beginning October 2 (December 25, January 1 and March 26 omitted). Fee, \$10. Mr. Henry Hunt Clark.

The course traces the history and evolution of the art of design as expressed in the numberless objects which man has made for his pleasure and use. It will commence with the study of Primitive Art, will pass in review the art of Egypt, Greece, Rome and Byzantium and the various offshoots from these styles, closing with a survey of the development of art in the Gothic period.

It will be illustrated by lantern slides and by the study of the examples in the collections of the Museum and of Harvard University.

Artistic Expression (University Extension Course). A critical analysis of Architecture, Sculpture, Painting and the minor arts, their purpose, development and interdependence. Mondays at 9. Thirty lectures, beginning October 7. Conferences on Tuesdays at 9 (December 23 and 24, March 24 and 25 omitted). Fee, \$10. Mr. Huger Elliott.

This brief survey of the Fine Arts brings to the

student's attention the ideals toward which the artists of the world seem to have striven or to be striving: the causes which led to the development of the fine and the Industrial Arts: the influence of tradition and environment: the slow evolution of style from style: the intimate relation between the arts and their reaction one upon another. Through the study of the masterworks of all periods the student is expected to form for himself standards of taste — emphasis being placed on critical analysis rather than upon statistical information.

The lectures will be illustrated by lantern slides, charts, photographs and color prints and by study of objects in the Museum: reading will be assigned and at the conferences informal discussions will be held.

The Evolution of Painting (University Extension Course). Fifteen lectures, supplemented by reading and by written reports. Fridays at 3, beginning January 31, 1919 (March 28 omitted). Fee, \$5. Mr. Huger Elliott.

The course surveys briefly the evolution of painting from its rise in the thirteenth century to its present-day manifestations. In such a limited time it is possible to study only the great movements: the influence of century upon century, of country upon country, and the conditions, social and religious, which shaped artistic expression. The work of a master will be examined less as a matter of individual achievement than as an indication of the general trend in the art of painting.

The course is illustrated by lantern slides, charts, photographs, and color prints, and by study of the paintings in the Museum and at the Fogg Museum.

The Elements of Architecture for Interior Decorators. Tuesdays and Fridays at 3. Thirty lectures, beginning October 4. (December 24 and 27 omitted.) Fee, \$10. Mr. Huger Elliott.

The course is planned for students, for those engaged in professional work, and for non-professional persons who wish to acquire a thorough knowledge of architectural details and their correct use. The various architectural elements are first taken up: mouldings, their proper use and ornamentation; floors, walls, and ceilings, the arch and vault; doorways, doors, and windows; the column, its use and abuse; stairways, mantels, etc. This is followed by a brief discussion of floor and wall coverings, hangings, furniture, lighting, etc. In each case the theory of the correct use of a given form is established, then the practical application of the form is examined, the architecture of all periods being drawn upon for examples. The lectures are illustrated by lantern slides and the many objects of decorative art in the Museum, and research work is assigned in the Library of the Museum.

SIMMONS COLLEGE COURSE

The following course, under the auspices of Simmons College, is given at the Museum and is open to students who obtain the consent of the instructor.

For application forms, address Registrar of Simmons College, 300 The Fenway, Boston, Massachusetts.

History of Art. Tuesdays and Thursdays at 11.50. Fifteen weeks, beginning February 4, 1919. Fee, \$10. Mrs. Charles E. Whitmore.

Lectures and collateral reading. A course of stereopticon lectures on the historical evolution of artistic style from ancient Egypt to the twentieth century. Reinach's *Apollo* is used as a text-book.

THURSDAY CONFERENCES

During the winter a series of conferences will be given on Thursdays at 3, beginning in January, 1919. As in previous years, these conferences are to be given by specialists, and the discussions will treat of particular objects or groups of objects in the Museum collections.

The conferences are free to those applying for tickets and enclosing an addressed and stamped envelope with the letter of application. Applications will be filed in the order received, and tickets (to the capacity of the gallery) will be sent two weeks before the series begins.

A special announcement of the conferences will be issued early in the autumn.

DOCENT SERVICE

Free to All

Weekly Guidance. A Docent of the Museum will accompany visitors in the Galleries on application by mail to the Supervisor of Educational Work, or at the office of the Administration, to the left of the Crypt.

Sunday Docent Service. Lectures, Conferences, and Informal Guidance. See bulletin-board for speakers and docents.

For further information concerning the courses offered by the Museum apply to Huger Elliott, Supervisor of Educational Work, Museum of Fine Arts, Boston.

Notes

AT A SPECIAL MEETING of the Trustees held July 18, Mr. Dudley Leavitt Pickman was elected to fill the vacancy on the Board occasioned by the resignation of Mr. Francis Lee Higginson.

THE LEAFLET GUIDE to the Museum has been doubled in size in its current edition and is now sold for five cents. The page devoted to each department is faced by a page with illustrations, making the leaflet a souvenir of the galleries as well as a guide through them. The printed pages name all the galleries, with brief descriptions of their contents and directions how to reach them from either the Huntington Avenue Entrance Hall or the Rotunda at the head of the main stairway. The stencilled Inserts issued with the Guide to bring its information up to the date of sale are also twice their former size, to permit of giving plans of the ground floor as well as the main floor. The plans contain the names of the galleries and offices as listed in the

printed pages. The Inserts aim to record all important changes of exhibition since the Guide was printed and to give other current information as space permits. The purpose of the Guide is to make available to the visitor at a nominal cost a complete outline of all that the Museum offers from day to day. It is planned to meet the needs at once of those visitors who come at long intervals for a tour of the building and of those who come more often with special interests.

MRS. HENRI LEON BERGER (Miss Florence V. Paull), long Assistant in Charge of the Collections of Western Art at the Museum (excepting the Collection of Textiles), has been appointed General Curator of the Wadsworth Athenæum, Hartford, Connecticut. The Wadsworth Athenæum was erected in 1842 to house the Public Library of Hartford (then the Young Men's Institute) and the Connecticut Historical Society, as well as a collection of objects of art. The building has been enlarged by the addition in 1910 of the memorial to Samuel Colt, the inventor of the Colt revolver, and in 1913 and since of the Morgan Memorial, erected by J. Pierpont Morgan in memory of his father, Junius Spencer Morgan. Mr. Morgan deposited a number of works of art in the new building, and these were given to the Athenæum by his son in 1916. The Athenæum has received many objects from other sources, the collections now including, besides pictures and sculpture, furniture, tapestries, pottery, porcelain, glass, ivory and metal work. Two collections of scientific objects are also preserved in the Morgan Memorial, pending the erection of a museum of science in Hartford.

Mrs. Berger's years of service at the Museum were an admirable preparation for the curatorship of the varied collections of the Athenæum. The Catalogue of American Silver, published by the Museum in 1906, owed much to her coöperation, and the Catalogue of American Church Silver, published in 1911, was almost wholly her work. Besides frequent studies in the Museum Bulletin on objects and collections in her care, including the Leslie Lindsey Mason Collection of Musical Instruments, Mrs. Berger has contributed to an understanding of the European and Mohammedan minor arts through many lectures in Boston and elsewhere and through expert advice given by request of collectors and museums. The experience of several journeys of observation in Europe and the Levant will also be of aid to Mrs. Berger in her new post, in which she has the cordial good wishes of the Museum.

THE ROTUNDA of the Museum is under reconstruction in preparation for its decoration by Mr. John S. Sargent. The work consists in removing the present coffers and substituting a system of larger panelling. An interior shell of boarding permits of carrying on the work without interference with the use of the Rotunda as a passage-way.